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Disce quasi semper victurus; vive quasi cras moriturus.

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[From the "Ave Maria."]

Moral of the Golden Ciborium.

BY ELEANOR C. DONNELLY.

Once in the dark and troubled days
When France was filled with woe,
And sacrilegious hands, blood-stained,
The holiest of spots profaned,
And laid the altars low ;

A saintly *curé*, full of fear,
His trembling taper lit,
And drew the Sacred Host divine
(Alone at midnight) from Its shrine
Where angels worshipped It.

And in a glass ciborium,
An humble crystal vase,
With reverential hands concealed
The Hidden God ; then safely sealed
The fragile resting-place.

Deep in a dark sequestered nook
Behind the chapel gray,
The holy priest, in grief profound,
Buried the Treasure in the ground,
And went, in tears, away.

The days rolled on: and with them fled
The clouds of sin and sorrow;
On desecrated altars shone
The light of Peace; a roseate dawn
Bespoke a bright to-morrow.

Then stole the humble *curé* forth,
With heaven in his eyes,
And, where the grass grew thick and tall,
Concealed behind the old church wall,
He sought his buried Prize.

With eager, trembling hands he casts
The precious earth about ;
The joyous tears run down his face—
He stoops above the holy place—
And draws the Treasure out.

Oh ! moving miracle of love !
(Praise to the Holy Ghost!)
The glass ciborium of old
Is changed to one of shining gold,
And blood-red is the Host !

The living touch of Christ's pure Flesh
Hath wrought this marvel strange !
Oh ! come, my soul, and humbly bow
Before thy God, and weep that thou
Hast felt no kindred change.

How oft thy heart hath been a closed
Ciborium wherein reposed

The same Almighty Lord:
Alas ! poor thing, as frail and weak
As was that crystal cup antique
That held th' Incarnate Word.

And have I carried fire here
Deep in my frozen breast,
Nor felt my garments burn and glow ?
—Ah ! let it be no longer so,
My sweet, celestial Guest!

Give me a faith so strong and fresh
That at the touch of Thy pure Flesh,
My soul may be transformed ;
My heart, no longer cold and numb,
Changed to a fair ciborium
By Thy dear Presence warmed!

And when Thy mighty Hand shall snatch
My ashes from the mould,
Ah ! may the Sacred Host outshine
From this glad risen heart of mine,
And change its dust to gold!

Terence.

P. Terentius Afer, the most polished if not the wittiest of the Roman comic dramatists, was originally a slave in the family of a wealthy senator. His cognomen Afer seems to designate him as of African origin, as the name of slaves generally served to recall the tribe or nation to which they belonged; but the tradition that he was a Carthaginian by birth rests on insufficient authority. He could not, at all events, have been a prisoner of war, since he was born and brought to Rome during the interval between the first and second Punic wars, when the profoundest peace reigned between both nations. A more probable hypothesis is that he was captured as a child from one of the Numidian or Gaetulian tribes, with whose mercenary troops Hamilcar Barca was engaged in such a desperate struggle immediately after the first Punic war, and purchased by Roman slave-dealers in the market of Carthage. His position in the family of the senator Lucanus was no doubt similar to that which was always filled by the Greek tutor in the days of Horace and Juvenal. He must at a very early age have enjoyed opportunities of improving his natural abilities, as his works show him to have been intimately familiar with all the niceties, refinements, and elegancies of the Latin language. His talents soon procured for him his freedom.

His first essay in the dramatic art was the *Andrian*, the best known and most interesting of all his comedies. A rather doubtful story has come down to us, on the authority of Donatus, in regard to the circumstances accompanying the representation of this maiden effort. Terence, an un-

known and obscure young man, presented his play to the Curule Ædiles—the officers whose duty it was to preside over the amusements of the people. By them he was referred to the experienced judgment of Cæcilius Statius, to whom Cicero assigns the palm among the writers of Latin comedy, and who was then in the noonday of his popularity and fame. Terence, in humble garb, was introduced to the great poet while at supper, and, placing himself on a low stool at some distance from the great man's table, he began to read. He had finished only a few sentences when Cæcilius rose up with enthusiasm and invited him to approach and sup with him. Terence rapidly ran through the rest of the play, winning the unqualified approbation of his hearer. Like so many other piquant anecdotes of literary men, however, it is probable that this one also must be received "*cum grano salis*," as the date of the first representation of the Andrian is two years after the death of Cæcilius.

Talents like those of Terence, a genius able to present all the delicacy of Attic sentiment, with all the purity of which the Latin language was capable, could not long remain in obscurity. He was soon eagerly sought for as a guest and companion by the first families of Rome. The great nobles—the Scipios, Metelli, and others—like the tyrants of Sicily and Greece, and the Italian princes of the fifteenth and sixteenth centuries, had a great taste for literature, and one of their leading cares was to assemble around themselves circles of literary men of whom the host would always naturally be the centre and nucleus.

Six comedies by Terence are still extant, and it is probable that these are all he ever wrote. They belong to the class technically denominated *Palliatae* (*i. e.*, comedies in which the subjects, characters, and costumes were Greek.)

The principal characteristics of his style are its purity and gracefulness. The criticism of Velleiris Partercules, "*Per Terentium dulces Latini leporis facietiae nituerunt*," proves that the conversation of his cultured and accomplished friends was not lost upon his correct ear and refined taste. To these habits of good society may also be attributed the leading moral characteristics of his dramas. He never stoops to the vulgarity and indecency of Plautus; he cannot bear loathsome and disgusting vice; he invariably exhibits the humanity and benevolence of a cultivated mind. Critics object that he is sometimes deficient in that indescribable something which they style "*vis comica*," but after all that is a defect which Cæsar attributed to Roman comedy generally. Terence unquestionably is greatly superior to Plautus in purity of language and elevation of sentiment, but in real comic force—in the humor which seizes upon and draws out a point—his superiority is far from being maintained. There is more art in the works of Terence, more wit in those of Plautus. The characters of Terence speak more than they act, those of Plautus act rather than speak, and in this Plautus seems to have better understood the true character of comedy, which lies more in action than in speech. This vivacity gives him another great advantage; his plots are more varied, and never fail in the end to cause an agreeable surprise; while, on the contrary, the plots and counterplots of Terence seem not unfrequently to be wanting in life and naturalness. "But if Terence is inferior to Plautus in bustle and intrigue and in delineation of the national character, he is superior in elegance of language and refinement of taste; he far more rarely offends against decency, and he substitutes delicacy

of sentiment for vulgarity. The justness of his reflections more than compensates for the absence of his rival's humor; he touches the heart as well as gratifies the intellect." He is obliged, it is true, to depict a corruption of morals which was tolerated by the manners of the Athenians, from whom his comedies are mainly taken, and by the fashionable society of Rome, but which the Christian code of ethics cannot too strongly condemn. Of course, it would be unreasonable to expect from a heathen writer of comedy so high a tone of morality as to lash vice with the severe censure which we feel it deserves; it is as much as can be hoped for if we find the principles of good taste brought forward on the stage to influence and correct public morals. And if the plays of Terence are compared with those of many authors professing to be Christians, which even form part of the standard literature of modern nations, and which were and still are unblushingly witnessed by thousands of both sexes who affect to have some regard for character, can we find it in our hearts to be very severe on the heathen poet? Terence, at least, never attempts to glorify vice or palliate the offences of the vicious; would anyone venture to say the same of Swinburne, or Scribe, or Balzac, or de Musset?" With the greater light and knowledge of moral duty afforded by Christianity, even the young can read the plays of the Latin poet with comparatively little danger; but what amount of caution can shield the mind of youth from the peril of being corrupted by the works of a Wycherly or a Congreve. Pictures of Roman manners must represent them as corrupt or they would not be truthful; but frequently a good lesson is elicited from them. So far as comedy can be an instrument of moral teaching, it was so in the hands of Terence, by painting men and manners as they are and not as they should be.

A mystery hangs over the death of Terence, which is supposed to have taken place B. C. 150. It is generally supposed that while voyaging between Asia and Greece, whither he had gone to collect and translate the works of Menander, he was lost at sea. This tradition is confirmed by the following lines of Voleatus:

"Ut Afer sex populo edidit comœdias
Iter hinc in Asiam fecit, navim cum semel
Conscendit visus nunquam est. Sic vita vacat."

Carmine and Cochineal.

It was not until the middle of the seventeenth century that a new era was opened to the artist by the manufacture of carmine. Compare one of the masterpieces of Raphael with the head of a newly-executed picture, and mark the difference; you will notice that the former is dull and comparatively dead, whilst the latter is full of life, and has a charm thrown around it which is but surpassed by nature. Sir Joshua Reynolds used carmine freely, even against the advice of his best friends, and that is the reason why his paintings are relished by the true artist only. For you must know that carmine, when used pure and freely, will remain bright only for a very short time before it commences to fade and become evanescent.

Taught by experience, our modern artists do not use carmine in its pure state, but mix it with mineral pigments, thus counteracting its liability to fade without destroying its liveliness. Carmine comes from Cochineal. Cochineal itself is obtained from an insect called by entomologists *Coccus cacti*. This cochineal, called sometimes the scarlet grain, has been employed in Asia and the South of

Europe; from the earliest ages, as a coloring material; it is the famous dye *kokkos* of the Greeks, *coccus* of the Romans, *kermes* of the Arabs, *cocchi* of the Italians, *thola* of the Phœnicians and Jews, the *alkermes* of the Persians, and the *scarlet grain* of Poland (*Coccus polonicus*, Linn). In modern time the cochinilla of Mexico is more extensively used than any other.

It was long thought to be a vegetable production or grain, as indeed its name implies. But at length it was ascertained that this valuable dye was an insect, and all others agreeing with it in habit and in properties Linnæus retained under the same name. Hence not only are the *Cocci cacti* included in the genus but also those already mentioned.

The use of Cochinilla has originated in Mexico. The Spaniards on conquering the country found large fields of nopals, the *cactus coccinellifer*, on which the *cocci cacti* live. In those fields, called since then nopalries, these insects have been tended and reared. They are small and fragile—the male resembling a gnat, with large wings and long antennæ, the female with no wings and small antennæ. When hatched, both sexes feed greedily for five weeks, when the male appears as a fly, and the female, adhering to the plant, lays her eggs, covers them with her body, and dies, her shrunken body serving as a protection for her brood.

For more than a century Spain alone held the market of *cochineal*. In 1776 the French Government resolved to introduce the insects into St. Domingo. Thierry de Menonville was therefore dispatched to Mexico by them to secure secretly the insects. Menonville, feigning sickness, was admitted to visit the baths of Magdalena. He knew that in this way he could come in contact with some proprietor of nopalries. Just so it happened. Having come to Quaxica, where he knew that cochineal culture was carried on, he stopped at the village, hoping by chance to be able to observe the management of the plants and insects. Manifesting a great fondness for flowers, he made frequent purchases. While his attendants were gathering bouquets for him in the gardens, he would observe in what manner the plant was cultivated and the insects reared. Asking, one day, for a few branches of nopals for a salve, they were given him, and in this manner he carried off eight branches covered with insects. De Menonville, narrating the matter, said: "My heart beat quickly, for it seemed to me I had the golden fleece but might yet be pursued by the dragon who kept guard over it."

Through many difficulties the nopals at last reached St. Domingo, and proved sufficient for the planting of nopalries in that island. Since then they have been introduced into nearly all the West India islands. The cultivation of nopalries is now well understood. The soil must be well kept, and, as far as possible, all insects, except spiders removed, for spiders kill the enemies of the *cocci*.

What is called sowing of the insects is simply detaching them from the leaves, and collecting them in a bag which is hung upon nopals full of life so as to make a new colony. In the island of Teneriffe, a disease having destroyed all the vines, the inhabitants betook themselves to the cultivation of cochineal plants. Soon all their fields and gardens were converted into vast nopalries, which yield from three to five hundred pounds per acre, the value of which in market would be from two hundred and fifty to five hundred dollars.

The manufacturing of carmine from cochineal was discovered accidentally by a Franciscan monk about 1645, and

a method of preparing it was published by Homberg in 1656. The processes of manufacturing carmine vary in different localities, and both the methods and materials used are kept secret.

A. M. K.

American Humorists.

Foremost among the great American humorists stands the name of Charles Foster Browne, well known to all as Artemus Ward. The humorous conception and successful creation of the "genial showman" have made him known wherever the English language is spoken. When we read his writings, the letters of Artemus Ward, we can scarcely believe that the old showman is but a creation of fancy, and that behind him is the man of the world, Mr. C. F. Browne. For us, Artemus is a real personage; Browne, but a fable.

The life of Browne was not an uncommon one in this country of ours. He is a man of the press. Born in Waterford, Maine, where he spent his childhood, he after many changes settled in Boston, where he worked as a printer, and wrote a few funny sketches. He then went to Toledo, as local editor on a paper in that city, and from thence to Cleveland, where he was engaged on the *Plaindealer*. Here he first conceived the idea of writing humorous sketches on the questions of the day, as viewed by himself, placing them in the mouth of the "genial showman." He gave ludicrous accounts of the menagerie and animals belonging to that person, interspersing his account with keen witticisms and sly hits, and shrewd plays of humor. He afterwards became a contributor to *Vanity Fair*, and during the year started as a lecturer, travelling over the greater part of the United States and England. In the latter country he died, on the 6th of March, 1867. His works are contained in the following volumes, compiled by himself: Artemus Ward and "His Book," 200,000 sold in four years; Artemus Ward "Among the Mormons" and "On the Rampage"; Artemus Ward "His Book of Goaks"; Artemus Ward "Among the Fenians"; Artemus Ward "In London"; and "Artemus Ward's Lectures." Ward was not a success as a lecturer, but as a humorist he stands at the head of all American humorists. His novel treatment of his subject, the wholly unexpected twists and turns he gives it, his keen cutting satire, and freedom of weakness or vulgarity, has never been excelled. As a writer he has achieved a never-dying fame, and as a man he has left us an example of thorough Christian gentleness and love.

Second in the rank of our humorists we must reckon Samuel Clemens, known to all as "Mark Twain." He was born in Florida, Missouri, and at thirteen was apprenticed to a printer. At the age of sixteen he travelled over the Eastern States, then returned West and became a pilot on the Mississippi. On the appointment of his brother as Secretary of Nevada Territory, Clemens went out with him. "He roved about the deserts and mountains for a year, making and loaning one or two trifling fortunes, and finally being out of money and out of credit, accepted a reportive berth on the *Territorial Enterprise*, and blossomed into a literary man." After three years he went to San Francisco, thence to the Sandwich Islands, then East in 1867, and published "The Celebrated Jumping Frog and other Sketches" under the assumed *nom de plume* of "Mark Twain." In 1867 he went on the Quaker City European and Holy Land Steamer Excursion, and on his re-

turn published "The Innocents Abroad, or the New Pilgrim's Progress," 100,000 copies of which were sold in two years. He set the whole Continent in a roar by this most humorous production, and established his reputation as a writer of wit. Since then he has brought "Roughing It," describing his Nevada life, and, in connection with Charles Dudley Wagner, the Gilded Age.

The third of our humorists, and the last of whom I will speak, is Henry W. Shaw, "Josh Billings." He was born in 1818, in Berkshire County, Mass., and was for at least forty years engaged in every imaginable pursuit, ending up as a writer, at the age of 45. His first book, Josh Billings' Sayings, appeared in 1866. He met with moderate success in this attempt, and in his next, Josh Billings on Ice. In 1870, appeared Josh Billings' "Farmers' Almanax," his great work. 300,000 copies of it were sold in three years. He is also engaged as a lecturer, travelling through the country, his subjects being Milk, What I know about Hotels, and the Cockroach and his Friends. His principal success however is as a writer, and he is noted for his ability to unite truth with humor in all his works. If they were written in plain style and with ordinary spelling, the humor would disappear, and only the truth would be left.

These are the three great names in our galaxy of humorists, but in addition to them we have many more hardly inferior, of whom I can but mention the names of a few, like "Mrs. Partington," B. P. Shillaber; "John Phoenix," George H. Derby; "Major Jack Downing," Seba Smith; "Morris Adchum," Geo W. Bagby; and Judge Longstreet.

M. S.

Fra Giovann' Agnolo.

The distinguished sculptor whose name heads this article was the son of Michele, who possessed a good farm, near the to the village of Montorsoli. Having shown in youth considerable talent for design, he was apprenticed to learn stone carving by his father to certain masters who were then occupied among the quarries of Fiesole. Working with avidity with other youths, it was not long before young Agnolo was proficient in the handling of his tools and had executed a number of works proper to the vocation to which he was committed.

Becoming acquainted with Maestro Andrea, a sculptor of Fiesole, he pleased him so well by the promise of great things discernable in his character that the maestro began giving him instructions, which he continued for three years. His father having died, Agnolo, in company with many young stone-cutters, set off for Rome, where they obtained work on St. Peter's, which was then in the course of erection. He carved several of the rosettes which are in the great cornice that passes entirely around the church, receiving good pay for his work. He afterwards left Rome, and, going to Perugia, he obtained work from a master stone-cutter, by whom, in a short while, he was entrusted with the care of all work passing through his hands. Finding that he did not learn much in Perugia, the young workman went to Volterro, where he executed in marble carved ornaments for the tomb of Il Volterrano. This work gave promise of greater achievements in after time.

When the tomb was finished, Agnolo repaired to Florence, where he was employed by Michael Angelo on the sacristy and library of San Lorenzo. Vasari says that Michael Angelo perceived that the youth was one of a bold spirit and excellent genius, who performed more work in

one day than was produced by many older and more experienced masters in two, for which reason he caused the boy to be paid the same salary that was given to those of advanced age.

In 1527 Agnolo went to Poggibonzi, where he remained with his uncle, a good, pious man, and employed his time in studying and drawing. While there, he formed the resolution of forsaking the world and of devoting the remainder of his life to the calm pursuits of the cloister. With this intention he betook himself to the hermitage of the Camaldoli, but, unable to endure the vigorous rule under which they lived, he left it with the good will of the superiors and repaired to La Vernia, where he frequented the choir and held frequent converse with the fathers. It had not been his intention to remain there, and consequently we find him, after a sojourn of some length, with the monks known as the Ingesuati, at Florence. By the advice of the chaplain of this monastery he finally took the monastic habit among the Servite monks in the monastery of the Nunziata at Florence, on the 7th day of October, 1530, receiving the name of Giovann' Agnolo. One year afterwards we hear of his making his profession, and a year later singing his first Mass with great solemnity.

In Florence, at the convent of the Servites, he repaired a number of images and cast anew the statues of Popes Leo and Clement. He also executed figures of Matthias Hunniades, the last king of Bosnia, and of Signor di Piombino, both of which works showed much progress in his art.

Sometime after this, Pope Clement, at the desire of Michael Angelo, requested his presence in Rome, by a Brief to the General of his Order, to restore some ancient statues in the Belvidere, which had been broken. He was given rooms in the Belvidere, where he worked assiduously repairing the left arm of the Apollo and the right arm of the Laocoon. As Pope Clement was accustomed to frequent the Belvidere, Agnolo, profiting by his visits, executed a portrait in marble of the Pontiff, for which he received great praise and which was the first step to the favor of Clement. As a proof of this favor, the Pope at his request obtained for the uncle of the artist the canonicate of San Lorenzo in Florence, which had become vacant.

Michael Angelo having been commissioned to finish the Sacristy and Library of San Lorenzo, he repaired to Florence, taking Agnolo with him. The latter assisted the great sculptor in polishing the statues of Duke Lorenzo and of Giuliano. He also received from Buonarroti the commission to execute the statue of San Cosimo, which he did with great care, Michael Angelo retouching it in many parts. Agnolo after this executed a statue of Duke Alessandro in the Nunziata, and, having finished this, he returned to Rome, at the request of Michael Angelo, where he rendered valuable assistance in the preparation of the sepulchral monument for Pope Julius II, on which the great maestro was then engaged.

After this work under Buonarroti, Agnolo went to France to execute some commissions for the king; but, offended at the treatment he received from the treasurers of that monarch, he returned to Italy, where he visited Genoa, Venice, Padua, Verona, and Mantua, studying the buildings, sculptures and paintings with which they abound.

After attending a General Chapter of his Order at Budrione, Fra Giovann' Agnolo returned to Florence, where he executed a number of works for the Convent of the Servites, after which he was sent to Arezzo to make the sepulchral monument to Angelo, formerly the General of

that Order. He had not quite finished it when he was recalled to Florence by the Duke, and undertook the construction of a colossal figure which was placed on the bridge of the Trinità, and a statue of Jason, leader of the Argonauts, both of which were greatly admired.

Besides these works, Fra Giovanni Agnolo executed a number of figures for the tomb of Saunazzaro, near Naples, a statue of Prince Doria for the Genoese, and a sepulchral monument of the same prince, besides many marble statues and ornaments for a church in Genoa and for the Duke's palace. These works finished, he went to Rome to visit Michael Angelo, and while there was commissioned to construct a fountain in Messina. This work was most successfully carried out, and so highly pleased the people that he was commissioned to make another for the same city.

Pope Paul IV having decreed in 1557 that all those who had left their monasteries should be compelled under the heaviest penalties to return, Fra Giovanni Agnolo presented himself in Rome, where he was received with infinite delight by his brethren. From thence he went to Florence, purposing to pass the remainder of his days in his monastery. But he was soon called to Bologna to direct the construction of the high altar in the Church of the Servites. He was occupied in this work for twenty-eight months.

In 1561 he returned to Florence. He was received by all with great kindness, and shortly afterwards began the erection, in the chapter-house of the convent of the Nunziata, of a beautiful sepulchre occupying the centre of the place, and intended as a tomb for himself and such other painters, sculptors and architects as might have no burial-place of their own.

Fra Giovanni Agnolo was one of the founders of the Academy of Florence, and the part which he took in its formation is thus described by Vasari: "This plan was imparted by Fra Giovanni Agnolo to Maestro Zaccheria and to Giorgio Vasari, who was their intimate friend; when they held much discourse together concerning the affairs of that Company or Brotherhood of Artists which had been instituted in the time of Giotto, and had established their rooms in Santa Maria Nuova at Florence, as appears by a memorial still to be seen at the high altar of the Hospital, which has remained from those days even to our own: eventually, they resolved to take that opportunity for reviving and restoring the Company, which, having been removed from their place at the high altar above-mentioned, had been transported to that part of the vaults beneath the Hospital of Santa Maria Nuova, which are close to the corner of the Via della Pengola; but finally, driven thence also, the place having been taken from them by Don Isidore Monteguti, director of the hospital,—the Brotherhood had almost entirely dispersed, and no longer held its assemblies.

"But the Frate, Maestro Zaccheria, and Giorgio Vasari, having then discoursed, as I have said, at much length, on the state of that Company, Giovanni Agnolo proceeded to speak of the matter with Il Bronzino, Francesco Sangallo, Ammannato, Vincenzio de' Rossi, Michele di Ridolfo, and many other painters and sculptors of the first rank, and having explained his intentions, all the most noble and excellent artists belonging to the vocations of design were found, when the morning of the Most Holy Trinity had arrived, to have assembled themselves in the above-named Chapter-house. Here, a most solemn festival had been arranged. The tomb before-mentioned being then com-

pleted, and the altar so nearly finished that it wanted nothing with the exception of certain figures in marble, which were to be placed thereon.

"A solemn Mass was then said, after which a fine oration was made by one of the Servite Fathers in praise of Fra Giovanni Agnolo, and of the magnificent liberality which he had displayed in the gift thus bestowed on the above-named Company, conferring on them, that is to say, that chapter-house, that tomb, and that chapel, wherein, and to the end that they might at once take possession thereof, it was then determined to deposit the body of Pontormo, which had previously reposed in the first small cloister of the Nunziata, but was now to be laid at rest within the tomb in question. High Mass and the oration being finished, the Company all went into the church, where the remains of the above-named Pontormo had been placed on a bier; this was raised on the shoulders of the younger members, and each man taking a light in his hand, they first passed in procession around the Piazza, and then bore the corpse to the chapter-house, where, in place of the cloth of gold with which it had been previously adorned, they found it all hung with black, whereon were paintings of the dead and other objects of similar character: after this manner was the above-named Pontormo deposited in the new sepulchre.

"The Company being then dismissed, it was arranged that the first meeting should be held on the following Sunday, by way of making a commencement; when the laws of the Society were to be examined, a selection was to be made from the best among the members who were then to serve as administrators, and an Academy to be instituted, where the inexperienced might learn, while those already competent might be impelled to further efforts and acquisitions by an honorable and commendable emulation.

"Now Giorgio had meanwhile made a mention of these matters to the Duke, begging him to favor and promote the study of those noble Arts (as he had done that of Letters, by the reopening of the University of Pisa, by the institution of a College for students, and by the establishment of the Florentine Academy), when Vasari found His Excellency perfectly well disposed to favor the undertaking, inasmuch that nothing better could be desired.

"But some time afterwards the Servite Monks, having thought further of the business, resolved, and gave the Company to understand as much, that they would not permit their Chapter-house to be used for any other purpose than those of holding festivals, hearing Mass, and burying the dead; in regard to the assemblies and sittings, therefore, the monks declared that they would have no proceeding of the kind in their convent.

"Of all this Giorgio Vasari then spoke to the Duke, requesting him to bestow a place of assembly on the Company, whereunto His Excellency replied that he had been thinking of providing one for them, where they might not only establish their Brotherhood, but might also have space enough to give evidence of their ability in the works which they might execute therein. A short time afterwards, therefore, the Duke wrote to Messrs. Lelio Torelli, to the Prior, and to the Monks of the Angeli, giving them to understand that they were to accommodate the aforesaid Company in the Temple which had been commenced in their monastery by Filippo Scolari, called Lo Spano. The monks obeyed, and the Company was furnished with certain rooms, wherein they assembled many times with the good favor of those Fathers, who received them even in

their chapter-house also on several occasions and with infinite courtesy.

"It chanced, nevertheless, at no very distant period, that some of the monks showed themselves to be by no means satisfied at this assemblage of the Company within their borders, seeing that the monastery was thereby in a certain sort embarrassed and rendered dependent; as to the Temple which the artists talked of filling with their works, the monks, so far as they were concerned, thought it just as well that it should remain as it was. His Excellency therefore caused it to be signified to the men of the Academy, which had already made a commencement, and had solemnized the festival of San Luca in that Temple; that since the monks of the Angeli, from what he could learn, did not receive them very willingly in their house, he would himself take care to provide them with a place of their own. The Signor Duke added further, like a truly magnanimous prince as he is, that he would not only ever continue to favor the said Academy, but would himself be the head thereof, its chief, its guide, and its protector; appointing to that end a representative of his person, who should be constantly present at the meetings of the body; and should be chosen year by year as lieutenant of His Excellency. Acting on this suggestion, there was then elected as the first of these representatives, the Reverend Don Vincenzo Borghini, Director of the Hospital of the Innocents; for all which favors and proofs of affection granted by the Signor Duke to his new Academy he received the thanks of the same through a deputation of ten belonging to the oldest and most eminent of their number.

"But of this matter I will not speak further on the present occasion, seeing that the reform of the Company and the rules of the Academy are treated of at great length in the report prepared by the men chosen and selected for that purpose from the whole body, with the assistance of the above-named representative or deputy of the Duke, and confirmed by subsequent reference to His Excellency. I will but add the names of the members to whom the reform and the preparation of rules was committed; and these were Fra Giovanni' Agnolo, Francesco da Sangallo, Agnolo Bronzino, Giorgio Vasari, Michele di Ridolfo, and Pier Francesco di Jacopo di Sandro."

The arts in Florence may truly said to have been deeply indebted to Fra Giovanni' Agnolo, because of the love which he bore not only to the arts themselves, but also to the artists, and his services in the foundation of the Academy bore in after years much fruit. Vasari, in closing his life of the artist, says: "And now, since not only from the life of the above-mentioned Father Fra Giovanni' Agnolo, but also from those of others, of whom we have before held discourse, it has been shown, and is continually seen, that a truly good monk is useful to the world; not only in letters, in the education of youth, and in the councils of the Church, but also in the arts and other noble vocations, wherein they have by no means cause to be ashamed of comparison with others;—since it is thus, I say, we may perhaps be suffered to declare that those who too broadly affirm the contrary, and declare that monks select their mode of life because they are incapable, from poverty of spirit, of taking care of themselves, have done so unadvisedly, and that such opinion is maintained rather from anger or from some private pique, than with any good reason and from a love of truth. But may God forgive them for that error. Fra Giovanni' Agnolo lived sixty-five years, and died on the last day of August, 1563."

The Study of Geometry.

Whatever branch in particular we find holding a conspicuous place in the many inquiries after knowledge—not by one or two nations alone, but by all that have obtained any celebrity in the world of science, not in ancient times alone, but also in modern, not by the lower class of a people but by its greatest and most intellectual heroes, must certainly be one of great moment and well worth our closest attention. And where is the historian or scientist who would or could doubt that geometry has held such a remarkable position in the vast field of science? Where do we find the names of great scientists who have not devoted a long part of their life to this important and beneficial study? If we look over the history of science in general, to whom must we attribute its wide spread? Certainly to those men who gave a considerable part of their time to geometry, and esteemed it as the foundation of all exact scientific studies. About 1580 the great importance of this branch of study was doubted, when Vieto, to whom we principally owe the invention of algebra, enlarged Plato's analytical method by applying algebra to geometry. This system in the course of time became so popular that it was the only one used, and the geometrical method was never resorted to when it was possible to work out the result desired by means of the former. But this was only for a time, experience clearly pointing out the relative positions of the two branches and giving geometry its proper value. If we examine closely the utility of geometry we must not consider that it is confined to the invention itself, nor to the direct information obtained from it. We value far more the exercise of the faculty of reasoning, and the order which geometrical demonstrations require; that is, keeping directly before our mind that which is to be proved. This is one of the primary things to be kept in view while demonstrating a proposition, and in this consists the beauty and superiority of geometry to other branches.

The student will find a difference existing in the fact that he has not such fixed rules to go by in geometry as in other studies. Here he has to think for himself; he is not led on step by step, by this rule or that, but must reason out for himself and travel on untrodden ground where he has sufficient matter to exercise his reasoning powers. But is it not better for the student to select some branch or department where he can find his answer by fixed rules, provided he has good order throughout? Yes, it may, in some cases. But in general this would be against all principle, since it is our object to keep the reasoning faculties of the student at work. Hence we see that the study of geometry is as necessary for the mind as exercise and food are for the body.

For if mental exercise is necessary, evidently geometry must be that branch which most cultivates the mind and accustoms it to acuteness and exactness in reasoning. But will this study be of use to the student in after-life? By observing the everyday life of any good man we find that he is cultivating his mind from morning till night, thinking over his business affairs and how he will in the end accumulate wealth. This the student is accustoming himself to even in his school days, while studying geometry; for from the time he commences to prove a proposition he must keep before his mental vision that which he desires to demonstrate satisfactorily to his teacher and classmates. If he does not do this, he is simply losing his time.

How often do we not find in the works of able and talen

ted men a lack of this principle! You read a lecture, an oration, or even a whole book, and you will find the author holding to his subject for some time, but by and by you discover that he has entirely put it out of sight. When we see such carelessness we are surprised, and we know not to what cause to attribute it, unless it be to a want of that discipline of the mind obtained by the study of geometry, which those persons neglected in their youth.

The office of geometry, then, is to make us understand and be understood; to enable us to avoid all obscurity in writing and speaking. Its study has for object the expansion and cultivation of the principal part of man—the mind; preventing all obscurity and inaccuracy in the operations of thought; to forestall whatever might cause us to wander from our subject, and to aid us in obtaining the clearness of mind which so distinguished a Pythagoras, a Plato, a Euclid, an Archimedes.

The sphere of geometry is, then, far more extensive than may seem at first sight. The mechanic derives from it, for example, the laws of motion; the chemist finds from it the process by which a substance, in solidifying, assumes the form and texture of a crystal, or finds the condition of a body in virtue of which it exhibits opposite or contrasted parts or directions. Geometry gives to Theology a definite conception of the order and wisdom of the natural creation, and primary demonstrations that everything in nature is created and ordered for the best of the actually existing laws. And in like manner is it serviceable in its connection with all sciences and arts. A student, then, seeing the truth of what is said, may be inclined to believe that he needs nothing more than this to constitute him a master in science. But as geometry only qualifies the mind to observe the relations of one object to another, we see that it is simply a means to an end, enabling us to judge of the relative positions of those objects, and the manner in which they can be placed to derive the greatest advantage from them. And it should not stop in its workings at the inanimate objects of creation, nor those which have life but are devoid of reason; it should go still further, until it takes within its scope man, the masterpiece of creation, and show the relation that he bears not only to the created objects around him and they to him, but the relation that exists between himself and the Author of his being. For man should understand his duties to God, to his neighbor, and to himself, and should learn how to fulfil these duties reasonably and satisfactorily. He should not only know that the heart is the centre of all action, but should learn to regulate its workings in order best to fulfil the object of its existence. As Dr. Johnson, in his "Life of Milton," remarks: "Whether we provide for action or conversation, whether we wish to be useful or pleasing, the first requisite is the religious and moral knowledge of right and wrong, the next is an acquaintance with the history of mankind and with those examples which may be said to embody truth and prove by events the reasonableness of opinions. Prudence and justice are virtues and excellencies of all times and places; we are perpetually moralists, but we are geometricians by chance."

Art, Music and Literature.

—Mr. Charles Calverly's colossal bust of Horace Greeley will be dedicated in October.

—The library of the late Jules Janin, consisting of over 6,000 volumes; will be sold in Paris in October.

—Wagner purposes leaving Bayreuth to visit Italy, and will, in the first instance, proceed to Bologna, where his "Rienzi" is to be played.

—The famous Welsh stories called "Mabinogion" are to appear in a cheap popular edition. They are the original matter of many of the Arthurian romances.

—Gustave Doré is engaged in completing a series of illustrations for a new edition of "Michaud's History of the Crusades," which will be published in Paris in the ensuing winter.

—One of the most interesting books of the day is John Bateman's "Acreocracy of England: A List of All Owners of 3,000 Acres and Upward, with Their Possessions and Incomes, Culled from the Modern Doomsday Book."

—Later in the season Mr. Thomas intends to give a series of four concerts, at which he will produce a number of selections from the "Ring of the Nibelungs." He has been working hard at them this summer, and they will be given with solos, full chorus, and orchestra.

—The next volume of "Lord Sheffield's Life and Letters," to appear in London in October, will contain a map of North America of curious historical interest. It will show the partition of our Continent between England, Spain, and the United States, proposed in 1782 and rejected by the United States.

—The Vienna journals report that the celebrated picture of the Duchess of Devonshire, by Gainsborough, which was stolen some months ago from a gallery in Bond street, London, has been discovered by the Vienna police. It was in the possession of a well-known swindler, who has previously been convicted of fraud.

—Mr. C. J. O'Hara, of New Orleans, claims to possess an original painting by Raphael, stolen and consequently lost during the sacking of Rome by the Constable de Bourbon in 1527. It is "The Last Supper," and he notes as the persons who have mentioned its existence, Quartermere de Quincy and Spooner (in his "Dictionary of Painters.") It was given to Marc Antonio Raimondi to engrave.

—The monument of Columbus, to be dedicated in Philadelphia this week, was made by Prof. Salada, at Carrara, Italy, of the purest marble. The figure is ten feet high, representing Columbus in the dress of his age and clime. The left hand rests upon a globe fifteen inches in diameter, the right holds a chart. Around the waist is a plain belt, from which hangs a sword. The height of statue and pedestal is about 22 feet; the work cost \$18,000.

—A Cincinnati despatch says: "The Musical Festival Association, under whose auspices the great festivals of 1873 and 1875 were conducted, has resolved to hold the next festival in May, 1878, at which time the great music hall given to the city by Reuben Springer and other citizens will be dedicated. Among the works so far adopted are Litz's "Missa Solemnis," sometimes known as the Grand Mass, and Handel's "Oratorio of the Messiah." The societies taking part in the festival chorus will begin practice during the present month.

—A correspondent on the Wagner Festival, in the *London Musical World*, in promising a conclusion of an article in its next issue, thus terminates: "Until then we leave 'The Master' where, as we have been informed by the writer in the *Bayreuther Tagblatt*, he has established himself, namely, 'on the shoulders of Gluck, Beethoven, and Weber.'" His position, we must allow, is a splendid one, but we feel bound, at the same time, to state openly that, to alter slightly the poet's line with reference to the fly in amber, "We wonder how the devil he got there!"—*American Art Journal*.

New Music.

RECEIVED from F. W. Helmick, 50 W. 4th St., Cincinnati, Ohio.
"THE PRODIGAL SON." By G. Wallace Dawson. Price 75 cts.

The music entitled *The Prodigal Son* is quite pretty and will become a favorite with our amateur players. The title page is beautified by a photograph of the painting of the same name by Du Bufe, destroyed by fire last May.

Notre Dame Scholastic.

Notre Dame, October 14, 1876.

Terms, \$1.50 Per Annum, Postpaid.

Address Editor Notre Dame Scholastic,
Notre Dame, Ind.

Literature as a Profession.

Among the humanizing arts there is none which occupies so high a rank as literature. In all its forms, both the higher, like philosophy and ethics, and the lower grade, it is supreme in humanizing nations, and it is by literature mainly, by its intellectual results and effects, united with religion, that all other arts are rendered capable of doing aught to subdue the barbarism of man.

Sculpture, painting, music and architecture, although we hear a great deal about the elevating influence of art, have never of themselves exercised any great amount of the same. It is only when literature is cultivated with them that they are capable of so doing. If we examine the history of any art-loving and art-trained people, we will find that they are the most cruel and vicious of civilized communities; but when the influence of literature is begun to be felt, then there is among the people a change for the better. This is apparent among the Oriental nations where the arts have been cultivated and where literature has been of feeble growth.

The true basis of a race's advance is the diffusion of knowledge. With that people who are noted for intellectual activity and culture, art becomes as it were a rich and graceful fringe of civilization. It gives to character some of its most agreeable qualities, supplies ideas and furnishes agreeable sensations. Were we deprived of art, life would indeed be harsh and barren; but it is only from intellectual culture that the suitable appropriation of art comes. Unless the basis of advancement be intellectual there can be none. Art by itself, among ignorant and slothful people, relaxes the fibre, occupies the imagination with dreams and sensuous pictures, and goes to make the whole a chaos of emotions and passions. In connection, however, with intellectual culture it has a soft and refining influence, and only then. Hence we should award the palm to that nation which has developed its literature rather than its art.

Such being the case, that literature has a great and elevating influence on the morals of a people, we would naturally suppose that literature as a profession would be adopted by those who desire to do good to their fellow-men. Such indeed is the case: many there are who follow it, but only to find that it is a hard, exacting and difficult profession in which to earn a livelihood. Literature as a profession rarely pays. Every day makes this truth more apparent, yet those who enter the ranks may be counted by hundreds. Some there are who are enabled to make their pens their bread-earners, but these are comparatively few in number. A Sir Walter Scott, a Dickens and a Thackeray may receive large sums for their works, but then every one of the worshippers at the shrine of literature are not Scotts, Dickenses and Thackerays. We know it is rather a de-

grading thought to make gain even a secondary object to the literary man. We feel that men should be willing, for the gratification of an honest and laudable ambition, or in the pursuit of a special branch of science, to forego those pecuniary prizes which to the larger portion of mankind are the grand stimulus to exertion; but in the case of the majority of those who have embraced literature as a profession it is a matter of regret that they have not endeavored to earn their livelihood in some other field. Without independence it is difficult to be happy, and as regards those whose moral culture is not the highest it is almost impossible for them to be honest. They see that they must write to please, if they would earn their bread, and the temptation to pander to the weaknesses and prejudices of the people overcomes them. They write to please, and they bring the profession which they have determined to follow down from its high pinnacle to draggle her skirts amid mire and dirt. As a profession we would say literature should not be followed entirely. He who would accomplish good in this world should take some other profession in which to honestly earn his bread, and with an independence he may then devote his talents to accomplish in the walks of literature whatsoever he can for the good of mankind.

The Thespians' Entertainment.

A large and highly appreciative audience greeted the Thespians on the occasion of their first appearance this scholastic year. There were, of course, a great many present from South Bend, while some few from Indianapolis, Chicago, and other cities, attended. The weather, though somewhat chilly, was nevertheless pleasant, which was one point in favor of the Thespians. We have known excellent Entertainments to have been prepared, and on account of rain or snow, the students alone were there to enjoy them. Hence, when Thursday, Oct. 12th, turned out fine, it made the members of the Thespian Association happy, for they felt they would play to a fair audience in point of size.

Under the arrangement entered into at the commencement of the year, the Band only played at the beginning and end of the Entertainment; and such is to be the case in future. This year the Band is composed almost entirely of new members, but their playing was very good. The Orchestra is composed of more members than last year, and will most certainly furnish music well played at future Entertainments. We wish the members of this organization every success, and trust that the expectations which their friends have of them may be more than realized. The piano playing of Mr. Carl Otto and F. C. Carroll was up to the usual standard. Of Mr. Otto's playing we need not speak at any length, as most of our readers have heard him on various occasions and know well his abilities. Mr. Carroll will, with hard study, strict application and practice, become a good pianist. He plays very well for one of his age, and it would be a pity for him if by irregular study and practice, he does not make a good musician. The Vocal Quartette, *Gaudeamus*, was well sung by Messrs. Riopelle, Wells, Otto and Mooney, who were honored with an *encore*. We believe it is the intention of the Arions to appear more frequently at the Entertainments given in Washington Hall, and so we trust they will. The sextette of horns and string instruments, played by Messrs. Carroll, Kauffman, Burger, Hoffman, Maguire and Evers, was well rendered.

The addresses to Very Rev. E. Sorin, in whose honor the Entertainment was got up by the students, were in five languages. The Latin address was read by W. P. Breen; the Greek, by John G. Ewing; the German, by A. K. Schmidt; the French, by A. Hertzog; the address from the Senior Department, by W. T. Ball; from the Junior Department, by A. Burger, and from the Minim Department by P. Heron. Music and the addresses over, Mr. Carl Otto spoke the prologue to the play, the curtain rose, and "Waiting for the Verdict" began. The parts were well played. W. T. Ball (Jasper Roseblade) acted his rôle with much feeling, and attracted the sympathy of the audience from the start. T. C. Logan assumed the character, of Old Jonathan Roseblade as perfectly as an amateur could do it. His voice is well suited to the character and his acting was excellent. A. K. Schmidt took the part of Claude Roseblade, and played with much feeling. Henry C. Cassidy made an excellent villain while acting the character of Humphrey Higson, and the same may be said of Ambrose Hertzog in the rôle of Jonas Hundle; for the parts of both of these young gentlemen were played excellently. John G. Ewing made a very good-looking clergyman in assuming the rôle of the Vicar of Milford; and Messrs. Arnold and Murphy, as Blinky Brown and Squinty Smith, were, if not good-looking, at least truthful-looking broken-down sports. Mr. Carl Otto assumed two characters, those of Lord Ellmore and Grafston, and played both well. The part of Lieut. Florvil was taken by Wm. P. Breen with much truth. The two characters of Sir Henry Harrington and Sergeant Stanley were played by N. Mooney, who looked the Justice of the Peace out and out. We will have to run him for the office two years hence. Frank S. Hastings took the part of the Lord Chief Justice with the dignity and gravity required. The other characters were well taken by Jos. P. McHugh (Clerk), J. McEniry (Sheriff), L. Evers (Usher), P. M. Tamble (Bailiff), H. McGuire (Foreman), and L. Maas and W. Roelle (Game-keepers). The play was well acted from beginning to end. The costumes were procured from Kellogg's, in Chicago, which is a guarantee that they were good and the scenery well managed.

The play over, Very Rev. Father General spoke briefly, congratulating the young men on their success, and thanking them for the pleasure they had given during the evening.

The Entertainment at St. Mary's.

The Entertainment given by the pupils of St. Mary's Academy yesterday afternoon was one of which they may well feel proud, for the various parts assigned to the young ladies were, without exception, taken with an ease, grace and excellence admired by all who had the pleasure of attending. The instrumental music was rendered with great delicacy of touch and an *esprit* which showed that the performers were conscientious students in their endeavors to faithfully interpret the meaning of the masters. The singing was enjoyed by all, and for the good reason that the voices, naturally fine, were not spoiling for want of proper cultivation.

St Mary's has long been noted for the excellence of its pupils in elocution, and at this Entertainment there was no signs of a falling off in this regard. On the contrary, if anything, the readings and the play were given with more spirit and a more thorough appreciation of the subject-matter than in former years.

Addresses to Very Rev. Father Sorin, in whose honor the Entertainment was given, were read by Misses H. Russell, J. Nunning, J. Weber, and E. McGrath. Those of Miss Nunning and Miss McGrath were in English, that of Miss Russell in French, and that of Miss Weber in German. Miss M. Ewing spoke the prologue to a short play given with great spirit by the Juniors, a most promising and studious number of pupils. The play was droll, most laughable, and the rendition of the parts so well that we are sorry we cannot give the names of those who took them. Unfortunately they were omitted from the programme, which is the sole reason of our not mentioning them. "Floral Gifts," the Centennial Greeting of the Minim Department, was very nicely given by the three little misses, A. Getty, A. Williams, and J. Butts.

The Members of the Senior Department appeared in a play written especially for them, entitled "St. Rose of Lima." Besides the dialogue, there are in the play a great number of tableaux, which were given in quite an artistic style. The prologue was delivered by Miss A. Kirchner and the epilogue by Miss L. Hutchinson, in a manner graceful and pleasing. The several parts were, as we have said before, played with a spirit which showed that the young ladies heartily appreciated the sentiments to which they gave utterance. We cannot do more than simply name the characters taken by the young ladies. The character of Doña Rosa Florez was assumed by Miss Foote; Doña Maria Oliva Florez, by Miss Spencer; Doña Isabel Herrera, by Miss Hutchinson; Doña Serena, by Miss A. Walsh; Doña Michele, by Miss O'Connor; Doña Petria, by Miss Dryfoos; Marianna, by Miss L. Walsh; Doña Venergas, by Miss Morgan; Doña Quignonez, by Miss Russell; and Doña Mexia, by Miss Faxon. In the tableaux representing the Apparition of St. Catherine, Miss Kirchner represented the Saint.

In instrumental music, the audience were treated to some choice selections. Misses Spencer and Hutchinson played the entrance march, a selection from Meyerbeer. Miss E. O'Connor played Liszt's fantasie on "Tannhäuser," and the Misses M. and H. Julius executed the "Fest Overture" by Leutner. The Vocal Class sang a chorus from "David" by Neukomm, and one from "Samson." Schumann's "*Mühle, Liebe Mühle*" was well sung by Misses Cavenor and Byrnes. Miss Spencer sang a Cavatina from the "Huguenots;" Miss Kirchner, Venzano's "Fairy Song;" Miss Foote, *Variazione di Concerto*, by Benedict; and Miss E. O'Connor, a Bravura Song, by Wallace. The vocal trio from "Don Giovanni" was sung finely by Misses O'Connor, Spencer and Cavenor.

When the students had concluded their Entertainment, Father Sorin and W. J. Onahan, Esq., made a few very appropriate remarks, thanking the young ladies for the rich treat they had given to all, and congratulating them on their proficiency in music, etc., as displayed that afternoon. The Entertainment was a grand success.

Personal.

—J. M. Riddlehuber, of Chicago, was in to see us on the 11th.

—Rev. E. B. Kilroy, A. B., of '52, is now travelling in Europe.

—Rev. D. J. Spillard, A. B., of '64, is parish priest in Austin, Tex.

—Hon. T. A. Corcoran, A. B., of '65, is in the law business in Cincinnati, Ohio.

—T. W. Ewing, A. B., of '69, has been East for several months on account of his health.

—Wm. Stace, (Commercial) of '65, is now the father of a fine boy, born on Tuesday last.

—W. J. Onahan, Esq., of Chicago, gave us the pleasure of a visit on St. Edward's Day.

—Mr. Faxon, of the firm of Hieger, Jenkins & Faxon Chicago, spent last Sunday with us.

—Prof. A. J. Stace was re-elected County Surveyor on Tuesday last. He has our congratulations.

—Henry D. Faxon, (Commercial) of '76, is now in the new establishment of A. T. Stewart & Co., Chicago.

—Dr. R. H. McCarty, A. B., of '71, is assistant Surgeon in the United States Navy and is at present off the coast of England.

—Rev. A. Messman, A. B., of '67, and Rev. J. Bleckman, A. B., of '67, were among the priests attending the retreat at Notre Dame.

—We were delighted to see Father Paul Gillen at the College on the 11th. Father Paul is looking hale and hearty and is good for many more years' work.

—The following are among those who visited Notre Dame the past week: D. Maas, wife and daughter, Negaunee, Mich.; John B. Inderrieden, wife and child, Chicago, Ill.; N. Faxon, Chicago, Ill.; J. Poor, Somonauk, Ill.

Local Items.

—White frost these mornings.

—The religious societies are all in a flourishing state.

—Election-day passed off very quietly at Notre Dame.

—Red fire was used in abundance at the last Exhibition.

—There is plenty of work in all the shops at the Manual Labor School.

—There are a great many persons studying telegraphy here this year.

—The boats belonging to the Boat Club will soon be put up for the winter.

—The sand-heap on the site of the old church is disappearing gradually.

—The number of people in the Infirmary on recreation days is very small.

—We learn that the Columbian Association is in a most flourishing condition.

—New cases for books are being put up in the Lemonnier Circulating Library room.

—The *Ave Maria* has a subscription list of over 9,000. We wish our *confrère* continued success.

—The Band has its rehearsals regularly every week, and the progress of the members is very good.

—The members of the Boat Club had fine times practicing for the race which came off yesterday.

—We are pleased to see the students in the Musical Department coming out more at the Entertainments.

—Reports of the St. Cecilia Philomathean and St. Stanislaus Philopatrian Societies will appear next week.

—A great number of visitors from South Bend attended the Thespian Entertainment on Thursday evening.

—The trees on the avenue and in the groves look picturesque in the purple, green and gold tints of autumn.

—The rehearsals on the fourth floor are well attended and promise to be successful in attaining their object.

—We welcome the return of the *College Message* to our sanctum. It comes to us with a livelier look than ever.

—Most of the credit of the Thespian Entertainment is due to Prof. Lyons who labored conscientiously to make it successful.

—A member of the St. Cecilian Association writes to us that they are waiting for Wheeler now, Hayes being with them already.

—The large window for the western transept of the new

Church has been put up. It represents the death of the Blessed Virgin.

—The music halls are under the charge of B. Charles Borromeo, a prefect of forty years' experience, who keeps things in good order.

—They say that fat boys can't jump, but if you had seen him going over the fence on Wednesday last you would change your opinion.

—We are rejoiced to be able to announce that Prof. Lyons has been elected Justice of the Peace for Clay township in this county.

—The Thespians at their Entertainment last night showed that they have talent in their Society. Their conception of the several characters was good.

—The annual retreat of the Catholic students here will take place on the three last days of this month. We have not yet learned who is to preach it.

—The new window at the west end of the church is the one that was exhibited at the Centennial Exposition by the manufacturers. It looks grand.

—It tried very hard to snow on Sunday last, but the flakes were so small and far between that we doubt whether many of the students even noticed those that did fall.

—To-morrow is the feast of the Purity of the B. V. M. The psalms, hymns, etc., are the same as last Sunday, for which all who sing may consult last week's *SCHOLASTIC*.

—When will the first musical *soirée* of the year be given? We understand that the *soirées* this year will be given in Phelan Hall, a much better place than the College parlor.

—Rev. Father Wayrich, C. SS. R., preached a most excellent sermon on Confession last Sunday. It was a great treat to all the students to hear the distinguished Redemptorist.

—Prof. Lyons says the Philopatrians of '76 are up to the mark of former years. This is saying a good deal for these youngsters, but the Prof. should know; we hope he is not flattering them.

—The election in the fire department, South Bend, last Monday, though very exciting, passed off quietly. Jno. Lambin was elected chief engineer, and Wm. Fowler assistant. There were twelve candidates in the field.

—The plasterers are doing up our press-room in artistic style. It is wonderful what a little plaster and a good hand to lay it on can do towards making an underground apartment tenable and even cheerful.

—We have been told that the St. Aloysius Philodemic Society will have a public debate in December. We were not told what the subject will be. There is talent enough in the Society to make a good record this year.

—From the members of the Second English Class we expect much assistance in the way of local items. We understand that each and every one of them has constituted himself a reporter and intends doing his level best to write good readable items. That's right.

—The retreat of the secular Clergy of the diocese of Fort Wayne ended on Sunday last. It was most successfully preached by Rev. Fr. Wayrich, the distinguished Redemptorist, and all who attended the exercises are loud in their praise of his skill as an orator.

—The *American Art Journal* on the 7th of October published the first number of its twenty-sixth volume. The *Journal* is one of the best musical and art journals published in this country and we rejoice at its prosperity, hoping that it may extend its circulation and so increase its usefulness year by year.

—The Editor of the *Ave Maria* has engaged the author of "Christian Schools and Scholars" as a regular contributor to that paper. The *Ave Maria* now has a large corps of the best Catholic writers in its service, and its subscription list, in spite of the hard times, is increasing at a steady pace every day.

—The most popular place of resort, these chilly mornings, is the Students' Office. The fine "Granger" stove throws out its heat in a manner that is truly cheering, while the smile that illuminates the countenance of its genial proprietor is so kindly that one cannot resist the invitation to "take a chair, sit down and make yourself comfortable."

—The orchard just northeast of the College had a bountiful supply of apples this year. It was a handy place to turn into when starting out on a walk and returning therefrom, and has had many visitors; but now the apples are nearly all gone and wheat has been sown in the orchard. The boys should be careful not to trample it down unnecessarily.

—The interest taken in the SCHOLASTIC by the old students of the College is very gratifying to the publishers. If the majority, however, subscribed, we would print several thousand copies and leave the teens in which we now are. Still we don't complain, for the paper is now self-supporting, and that is all we ask. We are better off in this regard than most college papers.

—The following are the members of the Orchestra, of which R. F. E. Lilly is Leader: 1st violins, B. Leopold and Jos. P. McHugh; 2d violins, M. Kauffmann and A. K. Schmidt; viola, J. A. Burger; violoncello, B. Philip; contra-bass, D. Hagerly; flute, A. Kirsch; clarionette, J. Felize; French horns, E. Lilly and B. Basil; cornets, H. McGuire and L. Evers; trombone, J. Frère.

—The *Trinity Tablet* says a freshman of that College was "recently seen in the post-office much in the characteristic attitude of the Turk, about ten feet from three unoccupied inkstands, directing a letter in pencil, on his knee." The boys here do not stay quite so long at the post-office when they go down there of evenings, between half-past six and eight o'clock. *A la Turc* has no charms for them; they just go there to take a look at the place and are off again.

—We outsiders used sometimes think the St. Cecilians might dispense with a few of their offices and officers, but when it is understood that they carry three distinct departments or branches—the Dramatic, Orpheonic, and Historic—with a goodly quota of members to each, the number of officers will not seem so much out of proportion. The St. Cecilia Association is strong in numbers, and as active and spirited a Society of youngsters as can be found anywhere.

—The pupils of the Manual Labor School are progressing finely, not only in the trades, in which they receive instruction from able teachers, but also in their classes, which are taught daily. It is a pity that the great expense which the establishment yearly incurs prevents the reception of more pupils, for the good done is great. As it is, the Manual Labor School is a great charity, which is sustained by the Brothers of St. Joseph unaided by any one else. Under the solicitous care of Mr. Sheerer, C. S. C., Bros. Constantine, John, Xavier, Francis Joseph, Charles, Alfred, and others, the students receive that instruction which will fit them for those stations in life they will hereafter fill.

—On Friday, the Feast of St. Edward, patronal festival of Very Rev. Edward Sorin, Superior General of the Congregation of the Holy Cross and first President of Notre Dame, Solemn High Mass was sung at 8 o'clock, Very Rev. Father Sorin, celebrant, Very Rev. F. Granger deacon, and Rev. F. Louage, subdeacon. The choir sang Dr. Witt's *Missa in Hon. S. Francisci Xaverii* in good style. Immediately after Mass the members of the Faculty proceeded in a body to the Presbytery, where they called upon Father Sorin and delivered him an address congratulating him upon the accession of another joyous feast-day and wishing him many such in future. His Reverence responded in a manner that showed how fully he appreciated the sentiments so beautifully expressed by the Faculty through their spokesman, Prof. Ivers, and wished them continued success in their noble labors.

—The boat-race which took place yesterday morning was very exciting and was well contested. But one round of the lake was made. At half-past ten o'clock the boats were put in position and shortly afterwards the signal for starting was given. Both crews worked nobly and struggled with all their might and main for the victory. They turned the buoys in the west end of the lake and came back on the home-stretch at a pretty even pace, but the Hiawatha's crew worked with greater energy and came in something less than a boat-length ahead, winning the race, having made the run in 3 minutes and 59 seconds. The crew of the Minnehaha were as follows: W. T. Ball, stroke, T. McGrath, 2d; L. D. Murphy, 3rd; G. Fishburne, 4th;

R. Calkins, 5th; T. C. Logan, bow and Captain, and John G. Ewing, coxswain. The Hiawatha crew were: H. C. Cassidy, stroke; N. G. Mooney, 2d and Captain; J. McEairy, 3d; C. Otto, 4th; E. S. White, 5th; H. H. Leonard, bow; and J. P. McHugh, coxswain.

—The long-expected set of physical apparatus has at length been received and placed in Phelan Hall. Among the more important instruments we noticed the following: A fine Stereopticon of the latest construction; a vertical attachment for the same, with several accessories; a Microscope for projection, with two objectives of different powers; a Kaleidoscope for projection; an Illuminated Fountain with vertical and horizontal jets; a large Photodrome; a Zoetrope and Galvanometer, both for projection; a pair of powerful self-condensing Gas Cylinders; a large Induction Coil with several magnificent Geisler Tubes of various designs; together with a select collection of Plücker Tubes for the spectral analysis of gases; a number of large Galvanic Batteries of improved construction; also a large number of photographic transparencies, comic slides, and Scientific Slides for the Stereopticon; Microscopic Slides for the Photo-electric Microscope; etc., etc. Fr. Zahm is very proud of this new addition to the Physical Cabinet and takes great pleasure in showing his instruments to those interested in such things. He is, we understand, preparing a lecture, to be illustrated with new and striking experiments. He will lecture, we are informed, some time next week, and we can safely say that it will prove to all who are at all interested in experimental science a rare treat. Fr. Zahm will give, this year, as last, a regular course of Scientific Lectures, and, judging from the pains he has taken in the selection of his apparatus they will be unusually interesting and instructive. Every one should make it a point to attend each and all the lectures of the course, as he will probably never again witness such brilliant experiments or have such a fine opportunity of learning something about the beauties and wonders of the Physical and Natural Sciences. We guarantee that all who attend will be pleased.

—Washington Hall, at the College, was well filled last night with students and their friends gathered to witness the drama of "Waiting for the Verdict, or Falsely Accused," and musical and other exercises, the occasion being the thirty-third annual celebration of the Feast of St. Edward. A large number of people from the city, always interested in the exercises at Notre Dame, were on hand as usual. The programme of addresses and music was well carried out for the first part. The *Herald* representative was so well pleased with the music and rhetoric that there is little to be said for any particular part of the performance. The Latin and Greek addresses were particularly fine however, and a visible relief from the prosy political speeches of the last few weeks down town. We dote on Latin ever since we straddled a *principia*. There is nothing we like better as light recreation—unless it is Greek. When we come to Greek we take it all in without dispute and habitually pass our intellectual plate for more. Jest aside, there was one thing in the programme which deserves especial commendation, that is the performance of the Arion Quartette. The prologue, spoken by Mr. Carl Otto, announced the character of the piece entitled "Waiting for the Verdict" in a few pithy words. The play is an old one, full of thrilling passages and startling situations, of the sensational kind, and has been heard by nearly everybody. It was slightly remodelled and adapted to the occasion. There is one thing noticeable about the dramatic performances at the College and that is the artistic stage drawing. Whoever directs it understands the harmony of the age and the characters. The dresses and other properties are better in all respects than most travelling troupes, and, indeed, we might say the same of the acting. Last night the performance was better than usual in some respects. Mr. W. T. Ball sustained the leading character, appearing as *Jasper Roseblade* to infinite credit. Mr. T. C. Logan as old man *Roseblade*, and E. F. Arnold and L. D. Murphy, as the two broken-down sports, were well up in their parts. The sallies of the two latter brought down the house. On the whole the play was well presented. The *Herald* reporter is appreciative of the courtesies extended him and desires to thank those who always make his visits pleasant ones.—*South Bend Herald*.

Roll of Honor.

[In the following list are the names of those students who during the past week have by their exemplary conduct given satisfaction to all the members of the Faculty.]

SENIOR DEPARTMENT.

A. Ames, A. Baca, P. Cooney, R. Calkins, M. Cross, L. Evers, J. Fitzgerald, G. Garrity, J. Gray, T. Garso, A. Hertzog, J. Herrmann, J. Kinney, R. Kirby, J. Larkin, G. Lonstorf, G. Laurans, H. Maguire, J. Montgomery, P. J. Mattimore, P. W. Mattimore, T. McGrath, J. McEniry, J. O'Rourke, L. Proudhomme, J. Proudhomme, J. Patterson, T. Quinn, J. J. Quinn, P. Skahill, G. Saylor, T. Summers, F. Schlink, J. Vanderhook, W. Waldie.

JUNIOR DEPARTMENT.

A. Bergeck, W. Brady, A. Burger, J. Bell, F. Carroll, G. Cassidy, F. Cavanaugh, J. Duffield, F. Ewing, J. English, R. French, C. Faxon, J. Ingerson, C. Johnson, R. Johnson, A. Keenan, J. Krost, T. Knorr, M. Kauffman, O. Lindberg, F. Lang, J. Larkin, F. Lancaster, J. Lumley, F. McGrath, E. Moran, W. Nicholas, T. Nelson, C. Orsinger, E. Pennington, F. Pleins, E. Poor, J. Reynolds, J. E. Rothert, F. Rheinboldt, C. Roos, G. Sugg, T. Wagner, L. Wolff, J. Rose, W. Davis, W. Hake, E. Zeigler.

The name of F. E. Carroll was omitted through mistake last week.

MINIM DEPARTMENT.

H. Riopelle, C. Kauffmann, John Inderrieden, Jos. Inderrieden, F. Gaffney, C. Reif, A. Sehnert, E. Carqueville, H. Kitz, C. Long, F. Carqueville, G. Rhodius, G. Lambin, P. Heron, W. McDevitt, J. Scanlan, W. Coolbaugh, G. Hadden, A. Reinboldt, J. Seeger.

Class Honors.

[In the following list are given the names of those who have given entire satisfaction in all their classes during the month past.]

GERMAN.—J. Herrmann, W. Roelle, C. Orsinger, B. Heeb, R. Mayer, J. Hagerty, P. Schnurrer, M. Kauffman, F. Reinboldt, A. Gerlach, J. F. Krost, J. Murray, P. Tamble, J. O'Rourke, E. Pefferman, J. Krost, R. Golsen, T. Wagner, J. Boehm, J. Ingerson, F. Rettig, A. Burger, F. Vandervannet, J. Gray, F. Lang, T. McGrath, J. Mosal, G. Crawford, J. Fox, C. Walsh, L. Frazee, F. Cavanaugh, J. English, D. Ryan, M. Cross, W. Fowler, G. F. Greenwood, J. Fitzgerald, W. Dodge, J. Fishburne, G. Fishburne, G. Donnelly, W. Ohlman, P. Frane, W. Widdicombe, J. Larkin, G. Sampson, W. Orsinger, J. Phelan, F. Phelan, A. B. Congar, C. Roos.

FRENCH.—A. Hertzog, L. W. Proudhomme, K. Scanlan, R. Hayes, E. White, E. White.

DRAWING.—L. W. Proudhomme, A. K. Schmidt, F. Lang, J. Carrer, A. Gerlach, J. Mosal, C. Clarke, O. Lindberg, J. Knight, R. Golsen, E. P. Crawford, P. Skahill.

PIANO.—J. Herrmann, T. H. Quinn, J. D. Montgomery, J. G. Ewing, E. Sugg, W. Breen, F. Carroll, C. Orsinger, A. Gerlach, W. Ball, J. Duffield, C. Walsh, P. Skahill, T. McGrath, W. Davis.

VIOLIN.—J. McHugh, W. Taulby, E. Moran, J. Rothert, M. Kauffman, G. Sampson, E. White, G. McGorrick.

CORNET.—L. McKernan, H. Leonard.

FLUTE.—A. Ames, W. Chapoton, J. English.

GUITAR.—A. Ames, W. H. Wells.

TELEGRAPHY.—J. Proudhomme, J. Hermann, M. Smith, G. Streit, A. Bergeck, F. Ewing.

MINIM DEPARTMENT.

P. Heron, P. Nelson, R. Pleins, G. Rhodius, J. Seeger, G. Lowrey, W. Coolbaugh, G. Lambin, W. McDevitt, J. Scanlan, E. Carqueville, G. Hadden, C. Reif.

GERMAN.—J. Seeger, G. Rhodius, R. Pleins, C. Kauffmann, C. Reif, A. Reinboldt, A. Sehnert, G. Lowrey, E. and F. Carqueville.

Saint Mary's Academy.

—The Rt. Rev. Bishop of Fort Wayne, with Rev. Father Wayrich, C. SS. R., and a number of the Rev. clergy of the diocese, visited St. Mary's last Sunday.

—The cottage that formerly stood south of the brown building has been removed to make room for a very pretty cottage now in progress of erection. The old cottage will be preserved with great care, for it has very many pleasing associations connected with it.

—The preparation for the proper celebration of the Feast of St. Edward has occupied much of the recreation hours of those who had the honor of getting up the Entertainment for the occasion. The musical and elocutionary talents of the pupils were brought into requisition, and every one did her best to make the affair a delightful demonstration in honor of the venerable and Rev. Superior whose feast-day was celebrated.

—The following was the programme on the 13th:

ST. ROSE OF LIMA.

Entrance Greeting—"Fackelletanz".....(Meyerbeer)
Misses Spencer and K. Hutchinson.

Chorus—"From David".....(Neukomm)
Vocal Class. Accompaniment by Miss H. Julius.

Félicitations Française.....(Jeunes Oliviers)
Miss H. Russell.

Vocal Duet—"Mühle, Liebe Mühle".....(R. Schumann)
Misses Cavenor and Byrnes. Accompanied by Miss E. O'Connor

Festal Offerings from the Senior Department... Miss J. Nunning
Cavatina—"No, No Caso e qual"—From "Huguenots"
Miss Spencer.

"Held des H. Kreuzes"..... Miss Weber
Fairy Song.....(Venzano)

Miss Addie Kirchner.

Juniors' Address..... Miss Nellie McGrath
Junior Prologue..... Miss Mary Ewing

Operatic Gems..... "The Perplexed Juniors"

CENTENNIAL GREETING FROM THE MINIM DEPARTMENT.

Floral Gifts..... Little A. Getty, A. Williams, and J. Butts
Grand Fantasia—"Tannhäuser".....(Liszt)

Miss E. O'Connor.

Prologue..... Miss Addie Kirchner
Song—"Variazione di Concerto".....(J. Benedict)

Miss Foote. Accompanied by Miss Spencer.

ACT I.—SCENE 1st.

Doña Rose Florez..... Miss Foote
Doña Marie Oliva Florez..... Miss Spencer

Doña Isabel Herrera..... Miss L. Hutchinson

SCENE 2d.

Doña Serreno..... Miss A. Walsh
Vocal Trio—From "Don Giovanni".....(Mozart)

Misses O'Connor, Spencer, and Cavenor.

SCENE 3d.

Doña Michele..... Miss A. O'Connor
Doña Petria..... Miss H. Dryfoos

Marianne..... Miss L. Walsh

SCENE 4th.

Doña Venergas..... Miss Morgan
Doña Quignonez..... Miss Russell

SCENE 5th.

Doña Mexia..... Miss Faxon
Apparition of St. Catherine..... Miss Kirchner

Bravura Song.....(Wallace)

Miss E. O'Connor.

ACT II.—SCENE 1st.

TABLEAU—THE CROSS OF ROSES.

Epilogue..... Miss Lulu Hutchinson
Chorus from the Oratorio of Samson.....(Handel)

Fest Overture.....(Leutner)
Misses M. and H. Julius.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the

Tablet of Honor.

SENIOR DEPARTMENT.

Misses L. Ritchie, A. Walsh, A. O'Connor, M. Julius, M. Cravens, M. Faxon, M. Brady, L. Johnson, J. Bennett, L. Beall, J. Nunning, A. Byrne, M. Walsh, H. Julius, M. Dailey, P. Gay, nor, K. Hutchinson, L. O'Neil, M. O'Connor, L. Kelly, B. Spencer, J. Cooney, A. Henneberry, M. Spier, H. Russell, C. Boyce, J. Cronin, J. Richards, H. Hawkins, A. Rowland, E. Lange, M. and E. Thompson, E. O'Connor, L. Rodenberger, S. Moran, M. O'Mahoney, L. Weber, G. Kelly, E. Bouton, M. Coughlin, M. Dalton, E. Forrey, E. Pleins, J. Stough, L. Kirchner, L. Schwass, E. Dalton, M. Pomeroy, K. Burgie, J. Wilhelm, J. Burgert, G. Conklin, D. Locke, L. Davenport, M. Usselmann, M. Halligan, M. Smalley, M. Parney, L. Wier, 100 *par excellence*. Misses R. Casey, C. Morgan, A. Cullen, H. Dryfoos, M. Carroll, C. Silverthorne, G. Wells, A. Woodin, D. and A. Cavenor, L. Tighe, A. Koch, M. Hungerford, I. Cook, J. Burgie, 100.

JUNIOR DEPARTMENT.

Misses M. Mulligan, L. Forrey, C. Corril, M. Downey, M. Ewing, N. McGrath, A. McGrath, M. McFadden, J. Kingsbury, A. Ewing, L. Chilton, A. Morgan, I. Mann, L. Hutchinson, E. White, M. Davis, M. Hayes, L. Walsh.

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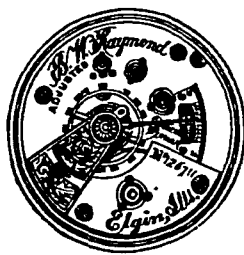
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Yankee Doodle.	Marseilles Hymn.
To thee, O Country.	Garibaldi Hymn.
Columbia the Gem.	King Oscar. [Swedish.]
Watch on the Rhine.	Campbell's are Comin'.
Fatherland. [German.]	Bruce's Address.
Wearing of the Green.	King Christian. [Danish.]
St. Patrick's Day.	Spanish National Hymn.
Russian National Hymn.	Austrian " "

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4. Clear, Hot Springs, Ark.; 5. Amethyst, Thunder Bay; 6. Rose, Southford, Conn.; 7. Smoky, Pike's Peak, Col.; 8. Milky, Philadelphia, Pa.; 9. Green, Staten Island, N. Y.; 10. Ferruginous; 11. Chalcedony, South Park, Col.; 12. Carnelian; 13. Agate, Agate Harbor; 14. Flint, Tennessee; 15. Honestone, Hot Springs, Ark.; 16. Jasper, Bijou Basin, Col.; 17. Petrified Wood, Col.; 18. Agatized Wood, Col. 19. Opal, Opalized Wood, Bijou Basin, Col.; 20. Asbestos, Hartford Co., Md.; 21. Rhodonite, Franklin, N. J.; 22. Beryl, Ackworth, N. H.; 23. Willemite, Franklin, N. J.; 24. Garnet, Magnet Cove, Ark.; 25. Zircon, Buncombe Co., N. C.; 26. Epidote, Ontonagon Co.; 27. Magnetized Muscovite, Chester Co., Pa.; 28. Lepidolite, Paris, Me.; 29. Albite, Pike's Peak, Col.; 30. Orthoclase (white), Pike's Peak, Col.; 31. Orthoclase (green), Pike's Peak, Conn.; 32. Tourmaline, St. Lawrence Co., N. Y.; 33. Topaz, Trumbull, Conn.; 34. Datolite, Bergen Hill, N. J.; 35. Chrysocolla; 36. Calamine, Ogdensburg, N. J.; 37. Stilbite, Nova Scotia; 38. Tale, St. Lawrence Co., N. Y.; 39. Serpentine, Montville, N. J.; 40. Soda Nitre, Peru; 41. Halite, Camp Supply, Indian Territory; 42. Barite, Cheshire, Conn.; 43. Celestite; 44. Gypsum, El Paso Co., Col.; 45. Fluorite, Pike's Peak, Col.; 46. Apatite. Calcite: 47. Rhomb, Granby, Mo.; 48. Nail Head, El Paso Co., Col.; 49. Dog Tooth, Granby, Mo.; 50. Iceland Spar, El Paso Co., Col.; 51. Tufa, South Park, Col.; 52. Oolite, Iowa; 53. Chalk; 54. Stalacite, I.; 55. Marble, Italy; 56. Limestone, Pa. 57. Dolomite, St. Louis, Mo.; 58. Corundum, Clay Co., N. C.; 59. Cryolite, Ivigtut, Greenland; 60. Wavellite, Montg'y Co., Ark.; 61. Iron Meteoric, Augusta Co., Va.; 62. Magnetite (loadstone), Ark.; 63. Allanite, Amherst Co., Va.; 64. Samarskite, Mitchell Co., N. C.; 65. Hematite; 66. Gothite, Pike's Peak, Col.; 67. Limonite, Negaunee, Mich.; 68. Pyrite, Colorado; 69. Siderite, Antwerp, N. Y.; 70. Menaccanite; 71. Chromite, Texas, Pa.; 72. Pyrolusite, Nova Scotia; 73. Wad, Canon City, Col.; 74. Linnaeite, Mine La Motte, Mo.; 75. Millerite, Antwerp, N. Y.; 76. Zincite and Franklinite, N. J.; 77. Blende, Granby, Mo.; 78. Greenockite, Granby, Mo.; 79. Cassiterite, Durango, Mexico; 80. Rutile, Magnet Cove, Ark.; 81. Octahedrite; 82. Brookite, Magnet Cove, Ark.; 83. Schorlomite, Magnet Cove, Ark.; 84. Galenite, Joplin, Mo.; 85. Bismuth, Monroe, Conn.; 86. Arsenic native; 87. Jamesonite; 88. Molybdenite, Philadelphia, Pa.; 89. Copper, Mich., Lake Superior; 90. Cuprite, Frisco Mts., Arizona; 91. Bornite, Cornwall, Eng.; 92. Chalcophyrite, Colorado; 93. Malachite, Cheshire, Conn.; 94. Azurite; 95. Cinnabar, California; 96. Silver, Lake Superior; 97. Embolite, Silver City, N. M.; 98. Gold; 99. Petzite, Am. Mine., Col.; 100. Platinum, Urals, Russia.

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Prof. Chemistry and Mineralogy,

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Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	†Night Express
Lv. Chicago....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 00 "	6 30 "	7 40 "	11 15 "
" Niles	9 02 "	12 09 p.m.	8 20 "	8 55 "	12 35 "
" Jackson....	2 08 p.m.	3 55 "	Express.	12 40 a.m.	4 52 "
Ar. Detroit	5 45 "	6 25 "	10 15 "	3 30 "	8 00 a.m.
Lv. Detroit.....	7 00 a.m.	10 05 a.m.	4 00 p.m.	5 40 p.m.	9 50 p.m.
" Jackson.....	10 40 "	12 32 p.m.	7 15 "	9 25 "	12 42 a.m.
" Niles	3 45 p.m.	4 23 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 10 "	5 35 "	7 50 "	4 05 "	5 50 "
Ar. Chicago.....	7 30 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 15 a.m.	7 15 p.m.	\$9 00 a.m.	\$7 00 p.m.
" Notre Dame—	8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	4 20 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 05 "	8 40 "	5 40 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.
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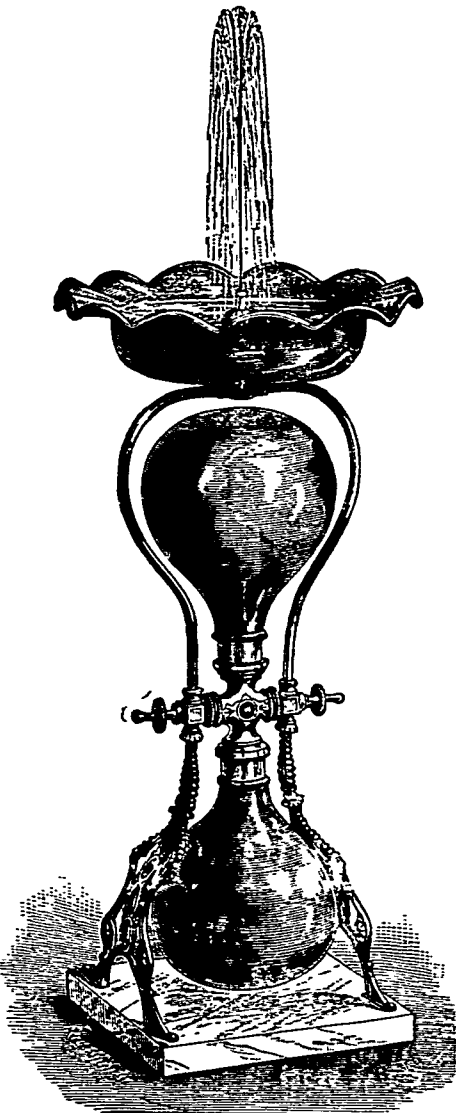
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NOVEMBER, 1875.

TRAINS LEAVE CHICAGO DEPOT,
Cor. Canal and Madison Sts. (West Side)
On arrival of trains from North and Southwest.

3 NEW YORK.	Trains with Through Cars	No. 2. Day Ex. Ex. Sund'y	No. 6. Pac. Exp. Daily.	No. 4. Night Ex. Ex Sa & Su
Lv. CHICAGO.....		9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE.....		2 10 p.m.	11 25 "	6 15 a.m.
" Rochester.....		1 04 a.m.	11 12 a.m.	5 54 p.m.
" Pittsburgh.....		2 10 "	12 15 "	7 05 "
Lv. Pittsburgh.....		2 55 "	1 10 p.m.	8 10 "
Ar. Cresson.....				
" Harrisburg.....		11 30 a.m.	11 05 "	3 45 a.m.
" Baltimore.....		6 25 p.m.		7 35 "
" Washington.....		9 07 "		9 02 "
" Philadelphia.....		3 30 "	3 10 a.m.	7 35 "
" New York.....		6 45 "	6 50 "	10 25 "
" New Haven.....		11 52 "	10 40 "	3 26 p.m.
" Hartford.....		1 27 a.m.	12 11 p.m.	
" Springfield.....		2 20 "	12 57 p.m.	
" Providence.....		5 10 "	3 48 "	7 4 "
" Boston.....		6 15 "	4 50 "	9 05 "

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On and after Sunday, April 16, 1876, trains will leave South Bend as follows:

GOING EAST.

2 40 a m., Night Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 40 p m; Buffalo 9 05.

10 36 a m, Mail, over Main Line, arrives at Toledo, 5 35 p m; Cleveland 10 10.

12 27 p m, Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 00 a m.

9 11 p m, Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 00; Buffalo, 1 05 p m.

11 25 p m, Fast Mail, Main Line. Arrives at Toledo, 3 50 a m; Cleveland 7 10 a m., Buffalo 12 45 p m.

7 00 p m, Local Freight.

GOING WEST.

2 41 a m, Express. Arrives at Laporte 3 35 p m, Chicago 6 a m.

5 06 a m, Pacific Express. Arrives at Laporte 6; Chicago 8 20 a m.

4 54 p m, Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 20

8 01 a m, Accommodation. Arrives at Laporte 9 01 a m; Chicago 11 30 a m.

3 38 a m., Fast Mail. Arrives at Laporte 4 28 a m.; Chicago, 6 55 a m.

8 55 a m, Local Freight.

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